

NIGHTLIGHTS

VOLUME II

HUBRIS

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All non-capitalist ventures, proceed with impunity and support.

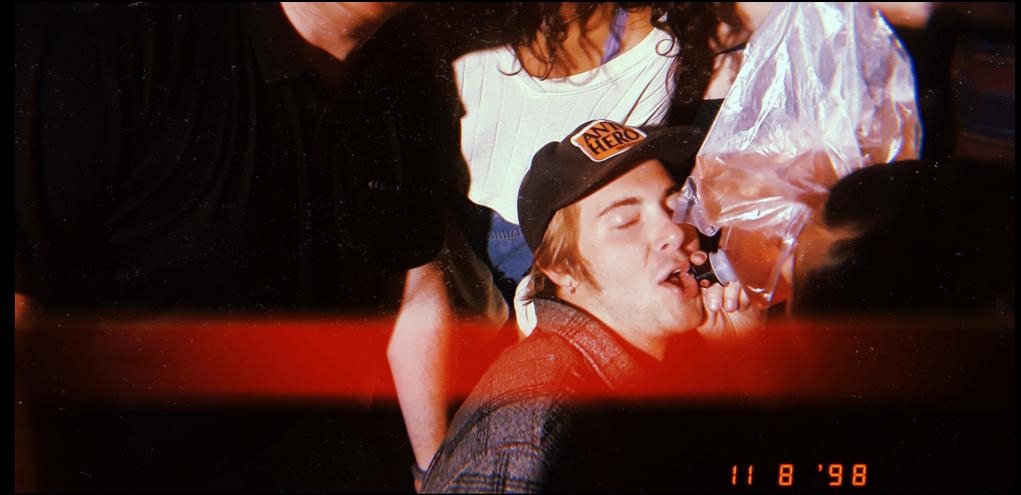
Text from Guy Debord's "Society of the Spectacle", 1967.





In the essential movement of the spectacle, we recognize our old enemy, the commodity, who knows so well how to seem at first glance something trivial and obvious, while on the contrary it is so complex and so full of metaphysical subtleties.

This is the principle of commodity fetishism, the domination of society by “intangible as well as tangible things,” which reaches its absolute fulfillment in the spectacle, where the tangible world is replaced by a selection of images which exist above it, and which simultaneously impose themselves as the tangible par excellence.





The loss of quality so evident at all levels of spectacular language, from the objects it praises to the behavior it regulates, merely translates the fundamental traits of the real production which brushes reality aside:

the commodity-form is through and through equal to itself, the category of the quantitative. The quantitative is what the commodity-form develops, and it can develop only within the quantitative.





The spectacle is the moment when the commodity has attained the total occupation of social life. Not only is the relation to the commodity visible but it is all one sees: the world one sees is its world.

In the inverted reality of the spectacle, use value must now be explicitly proclaimed precisely because its factual reality is eroded by the overdeveloped commodity economy and because counterfeit life requires a pseudo-justification.



The spectacle is a permanent opium war which aims to make people identify goods with commodities and satisfaction with survival that increases according to its own laws.





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